

Curriculum Guide

Fifth Grade General Music

Written and Compiled by:

Beth Garner
Karen Massaro

Supervised by:
Philip Grusenmeyer
Supervisor of Fine Arts

Hicksville USFD
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INTRODUCTION

This Fifth Grade General Music Curriculum Guide continues the sequence of instruction outlined in the first four volumes of our Elementary General Music Curriculum. The first four volumes, written between 2007 and 2010, describe the curriculum for the General Music program from Kindergarten through Fourth Grade.

In this fifth volume we have followed the same layout used previously. We believe this familiar structure will aid the user in accessing the resources of this newly developed curriculum guide. As is the case with the earlier curriculum guides, this volume seeks to highlight and support the use of the new Silver Burdett Making Music textbook, making use of its broad range of resources to increase student achievement and renew the curriculum to include music from a variety of diverse cultures.

As a reference, and to assist the reader in understanding the flow of the curriculum from one grade to the next, this document first lists the outcomes for Kindergarten through Fourth Grade. This is followed by a listing of several broad outcomes specifically geared to the developmental needs of Fifth Grade students and which build upon the outcomes of the earlier grades. A variety of specific teacher directed activities and musical examples which foster student development of the skill, knowledge or behavior specified in each of the outcomes are detailed in the pages that follow.

These activities also promote student engagement through the expectation of high levels of active participation by all students. The songs referenced are primarily found within the new Making Music text. In general, the listed activities include singing and learning about folksongs and other song literature, participating in singing games, participating in movement activities and dances, manipulating objects in time to music, solfege singing, reading and writing music notation, and performing on instruments. The instruments used include various pitched and un-pitched percussion instruments as well as the recorder. The use of the recorder supports the development of music literacy, fine motor function, as well as the students' ability to translate the notes on a page into solo and ensemble musical performances. This endeavor also helps lay the groundwork for further study of an orchestra or band instrument.

The New York State Standards learned through student participation are listed in parenthesis following each activity description. One or more specific examples of songs that can be used for the activity are then given, followed by an indication in parenthesis of the source in which they can be found. Where the song also reinforces student learning of grade level standards in another subject area, that subject is specified in brackets.

At the end of the guide, a listing of the sources referenced is given, along with a legend indicating the abbreviations used throughout the guide to indicate each source.

This guide departs from the earlier guides with the inclusion of an outcome specifically addressing the alignment of music instruction to the new Common Core Learning Standards. Several activities are described which incorporate aspects of the Common Core embedding it into music instruction at the Fifth Grade level.

In addition, all outcomes are derived from and support student achievement of the New York State Learning Standards for music. These standards are:

1. Creating, performing and participating in the arts
2. Knowing and using arts materials and resources
3. Responding to and analyzing works of art
4. Understanding the cultural dimensions and contributions of the arts

We are confident this guide will prove a valuable resource to teachers resulting in increased student achievement within the Fifth Grade Music Curriculum and fulfillment of the Common Core goal that students must learn to read, write, speak, listen and use language effectively in a variety of content areas.

KINDERGARTEN OUTCOMES

Students will learn to sing in tune and on pitch.

Students will learn to discriminate between high and low.

Students will learn to discriminate between fast and slow.

Students will learn to discriminate between loud and soft.

Students will learn to discriminate between long and short sounds.

Students will learn to demonstrate a steady beat.

Students will learn to coordinate movement with music in the form of simple dances, circle games and creative movement through space.

FIRST GRADE OUTCOMES

Students will learn to sing in tune and on pitch with more consistency.

Students will learn to demonstrate a steady beat with more consistency.

Students will learn to identify and read rhythmic notation using ta, ti ti and rest.

Students will learn to identify and read melodic notation using Sol, La, Mi, and later Re and Do, both from Kodaly hand signs and staff notation.

Students will learn to coordinate movement with music in the form of dances, more complex circle games and creative movement.

SECOND GRADE OUTCOMES

Students will sing in tune and on pitch with more consistency.

Students will demonstrate a steady beat with more consistency at different tempi within duple and triple meters.

Students will learn to identify, read and write rhythmic notation using ta-ah and half rest. Previous rhythms learned (ta, ti-ti, and quarter rest) will be reinforced within both duple and triple meters.

Students will learn to identify and read melodic notation using low La, low Sol and high Do, both from Kodaly hand signs and staff notation. Previous notes learned (Sol, La, Mi, Re, Do) will be reinforced.

Students will learn to sing and play simple two-part songs, introducing the concept of harmony.

Students will learn to identify the following musical symbols: staff, treble clef, bar line, measure, double bar line, repeat sign, quarter note, quarter rest, half note, half rest.

Students will coordinate movement with music in the form of more complex dances, circle games and creative movement.

Students will learn to identify, create, and perform music that uses simple forms (AB, ABA).

THIRD GRADE OUTCOMES

Students will sing in tune and on pitch with more consistency.

Students will demonstrate a steady beat with more consistency at different tempi within duple and triple meters.

Students will learn to identify, read and write rhythmic notation using ti-ri-ti-ri (sixteenth notes), ta-ah-ah (dotted half note), ta-ah-ah-ah (whole note) and whole rest. Previous rhythms learned (quarter note, eighth notes, quarter rest, half note, half rest) will be reinforced within both duple and triple meters.

Students will identify, read and write melodic notation using all notes previously learned (Sol, La, Mi, Re, Do, low La, low Sol and high Do), both from Kodaly hand signs and staff notation. Students will also learn Fa and Ti in the context of the diatonic scale.

Students will sing and play two-part songs, reinforcing the concept of harmony.

Students will learn to identify the following musical symbols: whole note, whole rest, dotted half note, eighth notes, sixteenth notes, 1st and 2nd ending, D.C. al Fine and dynamics (pp, p, mp, mf, f, ff). Students will also reinforce musical symbols previously learned.

Students will coordinate movement with music in the form of more complex dances, circle games and creative movement.

Students will learn to identify, create and perform music that uses Rondo form (ABACADA...) as well as simple forms previously learned.

Students will learn to identify the instruments of the band and orchestra.

Students will learn to identify the letter names of the treble clef.

Students will develop and apply musical skills through the use of the recorder.

FOURTH GRADE OUTCOMES

Students will sing in tune and on pitch with more consistency.

Students will demonstrate a steady beat with more consistency at different tempi within duple and triple meters.

Students will learn to identify, read and write rhythmic notation using ti-ti-ri (eighth note and sixteenth notes) and ti-ri-ti (sixteenth notes and eighth note). The concept of upbeat (anacrusis) using an eighth note or quarter note will also be introduced and explored. Previous rhythms learned (quarter note, eighth notes, quarter rest, half note, half rest, sixteenth notes, dotted half note, whole note, whole rest) will be reinforced within both duple and triple meters.

Students will identify, read and write melodic notation using the entire diatonic scale, both from Kodaly hand signs and staff notation. The notes Fa and Ti will be reinforced.

Students will sing and play two and three-part songs, utilizing round, partner songs and descants to reinforce the concept of harmony.

Students will learn to identify the following musical symbols: eighth note, eighth rest, sixteenth note, sixteenth rest, flat, sharp, natural, fermata, bass clef and D.S. al Fine. Students will also reinforce musical symbols previously learned. (AB, ABA, Rondo Form)

Students will coordinate movement with music in the form of more complex dances, circle games and creative movement.

Students will learn to identify and understand the concepts of Introduction, Interlude and Coda as they relate to Form. Forms previously learned will be reinforced.

Students will develop an understanding of programmatic music through guided listening of instrumental repertoire.

Students will develop and apply musical skills through the use of the recorder.

FIFTH GRADE OUTCOMES

Students will sing in tune and on pitch with more consistency.

Students will demonstrate a steady beat with more consistency at different tempi within duple and triple meters.

Students will learn to identify, read and write rhythmic notation using ta-i ti (dotted quarter note and eighth note), syn-co-pa (eighth note, quarter note, eighth note) and trip-e-let (eighth note triplet). Previous rhythms learned (quarter note, eighth notes, quarter rest, half note, half rest, sixteenth notes, dotted half note, whole note, whole rest, eighth and sixteenth note combinations and upbeats) will be reinforced within both duple and triple meters. The concept of eighth rest and sixteenth rest will also be introduced and explored.

Students will identify, read and write melodic notation using the entire diatonic scale, both from Kodaly hand signs and staff notation. Notes above and below the scale will be utilized as well.

Students will sing and play two and three-part songs, utilizing rounds, partner songs, descants, and counter-melodies to reinforce the concept of harmony. Chord structure will be introduced and explored.

Students will learn to identify the following musical symbols and related vocabulary: crescendo, decrescendo, diminuendo, dotted quarter note, staccato, slur, tie, ritardando, accelerando, accent, coda, time signature and key signature. Students will also reinforce musical symbols previously learned.

Students will coordinate movement with music in the form of more complex dances, circle games and creative movement.

Students will learn to identify and understand theme and variations as it relates to Form. Forms previously learned, as well as the concepts of Introduction, Interlude and Coda will be reinforced. (AB, ABA, Rondo Form)

Students will develop an understanding of musical styles through guided listening of repertoire from various time periods in music history.

Students will develop and apply musical skills through the use of the recorder.

Students will read, write, speak, listen, and use language effectively within the music classroom as aligned to the new Common Core Learning Standards.

I. Students will sing in tune and on pitch with more consistency.

Suggested Activities:

- A. Echo melodic phrases using the pitches of the diatonic scale, using and understanding correct terminology and Kodaly hand signs. (SS1, 3)
- B. Echo new songs phrase by phrase. (SS1)
- C. Sing call-and-response songs, utilizing notes of the diatonic scale. (SS1, 3, 4)

Examples:

- “Day-O!” (SB) [Social Studies]
 - “Bound for South Australia” (SB) [Social Studies]
 - “Erie Canal” (SB) [Social Studies]
 - “Go Down, Moses” (SB) [Social Studies]
 - “Watah Come a-me Eye” (W)
 - “My Aunt Came Back” (H)
- D. Utilizing any of the song material above, echo patterns with listening tube to model teacher’s example. (SS1, 2, 3, 4)

II. Students will demonstrate a steady beat with more consistency at different tempi within duple and triple meters.

Suggested Activities:

- A. Demonstrate steady beat through movement and body percussion. (SS1, 3, 4)

Examples:

- “Adelita” (SB) [Social Studies]
- “California” (SB) [Social Studies]
- “Get on Your Feet” (SB)
- “Stand by Me” (SB)

- B. Demonstrate the difference between steady beat and rhythm through the use of movement, instruments and voices (SS1, 2, 3)

Examples:

- “Alcitrón” (W)
- “Left, Left” (W)
- “Weevily Wheat” (SG) [Math]
- “Skating Away” (SA)
- “Hound Dog” (SB)
- “Green Grows the Willow Tree” (SG)
- “¡Qué bonita bandera!” (“What a Beautiful Banner!”) (SB) [Social Studies]

III. Students will learn to identify, read and write rhythmic notation using ta-i ti (dotted quarter note and eighth note), syn-co-pa (eighth note, quarter note, eighth note) and trip-e-let (eighth note triplet). Previous rhythms learned (quarter note, eighth notes, quarter rest, half note, half rest, sixteenth notes, dotted half note, whole note, whole rest, eighth and sixteenth note combinations and upbeats) will be reinforced within both duple and triple meters. The concept of eighth rest and sixteenth rest will also be introduced and explored.

Suggested Activities:

- A. Echo-clap three and four-beat patterns to introduce new terminology and reinforce previously-learned terminology. (SS1)
- B. Identify rhythms using syllables from teacher-clapped patterns. (SS3)
- C. Notate rhythm patterns using lap boards, chalkboard and paper. (SS1, 2, 3)
- D. Arrange prepared rhythm cards in proper order to simple songs. (SS2, 3, 4)
- E. Identify and demonstrate rhythm patterns using ta-i ti (), syn-co-pa () and trip-e-let () in both new and old songs. (SS1, 3, 4)

Examples for ta-i ti ():

- “Coffee Grows on White Oak Trees” (K) [Science]
- “Arirang” (SB) [Social Studies]
- “Ye jaliya da” (SB) [Social Studies]
- “America the Beautiful” (SB) [Social Studies]
- “The Voices of Pride” (SB)
- “De Colores” (SB) [Social Studies]
- “Music Alone Shall Live” (SB)
- “All Through the Night” (SB)

Examples for syn-co-pa ():

- “Laredo” (SB)
- “Morning Comes Early” (SB)
- “This Train” (SB) [Social Studies]
- “Funwa Alafia” (SB) [Social Studies]
- “Kokoleoko” (SB) [Social Studies]
- “Joshua Fought the Battle of Jericho” (SB) [Social Studies]
- “Weevily Wheat” (SG) [Math]
- “Life in the Army” (H)

Examples for trip-e-let ():

- “Oh Watch the Stars” (SB) [Science]
- “Choo Choo Ch’ Boogie” (SB)
- “Ragupati Ragava Raja Ram” (SB) [Social Studies]
- “One Bottle of Pop” (H)
- “Daughter, Will You Marry?” (SA)
- “La Bella Hortelana” (SA)
- “Handsome Molly” (K)

F. Create rhythmic ostinati to familiar songs, using Orff and/or rhythm instruments and voices. (SS1, 2, 4)

G. Improvise question-and-answer rhythm patterns using , and , as well as previously – learned rhythms. (SS1)

IV. Students will identify, read and write melodic notation using the entire diatonic scale, both from Kodaly hand signs and staff notation. Notes above and below the scale will be utilized as well.

Suggested Activities:

- A. Echo, then sight-sing, melodic patterns using Kodaly hand signs to reinforce previously-learned melodic terminology. (SS1)
- B. Notate simple melodic patterns in various combinations of the notes of the diatonic scale. (SS1, 2, 3)
- C. Identify pitches using solfege syllables from new diatonic song material, including pitches above and below the scale. (SS1, 3, 4)

Examples:

- “Las velitas” (“Candles Burning Bright”) (SB)
- “Autumn Canon” (SB) [Science]
- “Turn, Turn, Turn” (SB) [Science]
- “Scotland the Brave” (SB)
- “Pachycephalosaurus” (H)
- “Hey Dum Diddely Dum” (H)
- “I Believe” (H)
- “Old Jim John” (W)
- “Blood-Red Roses” (SB) [Social Studies]
- “May Day Carol” (SA)

D. Improvise question-and-answer melodic patterns using voices and/or Orff instruments, utilizing the entire diatonic scale as well as notes above and below the scale. (SS1, 2, 3)

V. Students will sing and play two and three-part songs, utilizing rounds, partner songs, descants, and counter-melodies to reinforce the concept of harmony. Chord structure will be introduced and explored.

Suggested Activities:

- A. Sing two and three-part songs. (SS1, 4)

Examples:

- “Sweet Potatoes” (H) [Social Studies]
- “Dobbin, Dobbin” (H)
- “Alleluia” (H)
- “Hey Dum Diddely Dum” (H)
- “Ego sum pauper” (SB)
- “Eliza Kongo” (SB) [Social Studies]
- “Ev’ry Time I Feel the Spirit” (SB) [Social Studies]
- “Kum ba yah” (SB) [Social Studies]

B. Sing two, three and four-part rounds. (SS1, 4)

Examples:

- “Welcome Canon” (JT)
- “Hineh Mah Tov” (W) [Social Studies]
- “Knowledge and Wisdom” (K)
- “Tumba” (SB) [Social Studies]
- “O Music” (SB)
- “Old Abram Brown” (SB)
- “Whippoorwill Round” (H)
- “America, America” (H)
- “Every Morning When I Wake Up” (H)
- “Harvest Time” (H)

C. Sing partner songs. (SS1, 4)

Examples:

- “Home on the Range” and “Live in the City” (SB) [Social Studies]
- “Play a Simple Melody” and “Play Me Some Rag” (SB)
- “There’s Work to be Done” and “No Need to Hurry” (H)
- “One Bottle of Pop” (H)

D. Add vocal and/or instrumental descants and counter-melodies to songs. (SS1, 2, 3, 4)

Examples:

- “Mango Walk” (SB) [Social Studies]
- “Linstead Market” (SB) [Social Studies]
- “Sarah on Whale” (H)
- “On Top of Old Smoky” (H)
- “Mockin’ Bird Hill” (H)
- “Oh, Dear, What Can the Matter Be?” (H)
- “Ode to a Washerwoman” (H)

VI. Students will learn to identify the following musical symbols and related vocabulary: crescendo (), decrescendo and diminuendo (), dotted quarter note (), staccato (), slur (), tie (), ritardando (rit.), accelerando (accel.), accent (), coda (), time signature () and key signature (). Students will also reinforce musical symbols previously learned.

Suggested Activities:

A. Introduce the new musical symbols through the use of song material, guided listening activities and flashcards. Reinforce previously learned musical symbols in the same manner. (SS1, 2, 3, 4)

Examples for crescendo (), decrescendo and diminuendo ():

- “Get on Your Feet” (SB)
- “Stand by Me” (SB)
- “Moonlight Sonata” (H)
- “Allegretto” (H)

Examples for dotted quarter note ():

- “I Vow to You, My Country” (SB) [Social Studies]
- “Bound for South Australia” (SB) [Social Studies]
- “Let Freedom Ring” (SB) [Social Studies]
- “Don’t You Hear the Lambs” (SB)
- “In the Bleak Midwinter” (K)

Examples for staccato () and slur ():

- “Danse Macabre” (SB, H)
- “Shepherd’s Hay” (H)
- “Piano Quintet (The Trout)” (H)
- “Freedom is Coming” (SB)

Examples for tie () and accent ():

- “Bicycle Built for Two” (H)
- “On the Road Again” (H)
- “Toembaï” (H)
- “Infernal Dance” (SB)
- “Soldier’s Song” (H)

Examples for ritardando (rit.) and accelerando (accel.):

- “When Johnny Comes Marching Home” (SB)
- “Now’s the Time” (SB)
- “In the Hall of the Mountain King” by Grieg

Examples for coda ():

- “O, Desayo” (SB) [Social Studies]
- “Beyond Borders” (SB)
- “I Believe I Can Fly” (SB)
- “Teach Me to Swing” (SB)
- “There’s a Place” (SB)

Examples for time signature () and key signature ():

- “Laredo” (SB)
- “All Through the Night” (SB)
- “Bicycle Built for Two” (H)
- “Spider on the Floor” (H)

- B. Play “Around the World” game using music flashcards of new and previously learned symbols. (SS2, 3)
 - C. Play team games where students compete to earn points by identifying musical symbols from flashcards. (SS2, 3)
 - D. Locate and identify musical symbols from printed song material. (SS2, 3, 4)
- VII. Students will coordinate movement with music in the form of more complex dances, circle games and creative movement.

Suggested Activities:

- A. Perform patterned circle and line dances, increasing in complexity throughout the year. (SS1, 4)

Examples:

- “Alabama Gal” (SG)
- “Push the Business On” (JT)
- “Morning Comes Early” (SB)
- “Drill, Ye Tarriers” (SB) [Social Studies]
- “Ms. Maggie’s Jig” (SB)
- “Tumba” (SB)
- “Tzena, Tzena” (SB)
- “What a Rainy Night” (SB)

- B. Play circle games that require more complex movement to music. (SS1, 3, 4)

Examples:

- “Bantama Kra Kro” (SB)
- “Happy is the Miller” (SG)
- “I’ve Been to Harlem” (SG)
- “Stella Ella” (SG)
- “Four White Horses” (SG)
- “My Landlord” (SG)

- C. Perform songs which require adding creative movement to music.
(SS1, 3, 4)

Examples:

- “Stand by Me” (SB)
- “Ama-Lama” (SB)
- “Wipe Out” (SB)
- “Take Five” (SB)
- “Dancin’ in the Street” (SB)

- VIII. Students will learn to identify and understand theme and variations as it relates to Form. Forms previously learned, as well as the concepts of Introduction, Interlude and Coda will be reinforced.

Suggested Activities:

- A. Identify Theme and Variations in instrumental musical examples through guided listening. (SS3, 4)

Examples:

- “Simple Gifts” (SB) [Social Studies]
- “Theme and Variations for Percussion” (SB)
- “Variations on a Shaker Tune” (H) [Social Studies]
- “Souvenir d’Amerique” (H)
- “Wade in the Water” (H)
- “Ah! Vous dirai-je Maman” by Mozart
- “Piano Quintet (The Trout)” (H)
- “The Lost Lady Found” (H)

- B. Identify, review and perform all forms previously learned, using new song material and listening examples. (SS1, 3, 4)

Examples for AB Form:

- “Uno, dos, y tres” (SB) [Math]
- “Go Down, Moses” (SB)
- “Dobbin, Dobbin” (H)

Examples for ABA Form:

- “Hoe-Down” (H)
- “Joshua Fought the Battle” (SB)
- “Estancia, danza del trigo” (SB)
- “Standin’ in the Need of Prayer” (SB)

Examples for AABA Form:

- “Hine mah tov” (SB)
- “Rockin’ Around the Christmas Tree” (SB)
- “Little Lamb” (H)

Examples for Rondo Form:

- “Ama-lama” (SB)
- “Rondo (Allegro)” (SB)
- “Blue Rondo à la Turk” (H)

IX. Students will develop an understanding of musical styles through guided listening of repertoire from various time periods in music history.

Suggested Activities:

A. Listen to musical excerpts while following a listening map. (SS2, 3, 4)

Examples:

- “Amores hallarás” (SB)
- “Daybreak Vision” (SB)
- “The Infernal Dance” (SB)
- “Orange Blossom Special” (SB)
- “Pennsylvania 6-5000” (SB)
- “Sumer is Icumen In” (SB)
- “Walkin’ Blues” (SB)
- “Hoe Down” (SB)

- B. Identify and discuss the various musical styles through guided listening of excerpts from different time periods. (SS3, 4)

Examples:

- “Country Blues” (SB)
- “Brandenburg Concerto No. 2” – Bach (H)
- “Invention No. 5” – Bach (SB)
- “Divertimento for Orchestra” – Bernstein (SB)
- “Children’s Corner Suite” – Debussy (SB)
- “Symphony No. 9, Mvt. 1” – Dvorák (SB)
- “The Planets – Jupiter” – Holst (SB)
- “Carnival of the Animals – Aquarium” – Saint-Saëns (SB)
- “Viva la Musica!” – Praetorius (SB)
- “Scott Joplin’s New Rag” – Joplin (SB)
- “Shenandoah” (SB)
- “Sindhi-Bhairavi” (SB)

- C. View various video materials on composers and musical styles. (SS2, 3, 4)

Examples:

- “Beethoven Lives Upstairs”
- “Mr. Bach Comes to Call”
- “Rossini’s Ghost”
- “Handel’s Fight for Freedom”
- Excerpts from Fantasia and Fantasia 2000
- Excerpts from Make Mine Music
- “Once Upon a Sleighride”

- X. Students will develop and apply musical skills through the use of the recorder.

Suggested Activities:

- A. Echo rhythm patterns to introduce the notes low E and low D. (SS1, 2)
- B. Play patterns using combinations of new and previously-learned notes (B, A, G, C, D, low E, low D). Teacher sings pattern using letter names and students repeat on recorder. (SS1, 2)

C. Play songs using G, A, B, C, D, low E and low D. (SS1, 2, 4)

Examples:

- “Old MacDonald” (T)
- “Hush Little Baby” (T)
- “Draw a Bucket of Water”
- “Old House” (K)
- “I Got a Letter” (K)

D. Play recorder accompaniments to familiar songs. (SS1, 2, 3, 4)

Examples:

- “Down by the Riverside” (SB)
- “Wabash Cannon Ball” (SB)
- “Scotland the Brave” (SB)
- “Zum Gali Gali” (SB)
- “De Colores” (SB)
- “California” (SB)

E. Create simple accompaniments to familiar songs using all notes learned.
(SS1, 2, 3, 4)

Other resources for recorder:

Easy 8 – Don Muro

More Easy 8 – Don Muro

Let’s Sing and Play – Peg Hoenack

Sing, Clap and Play – Herb Roth Garber

Recorder Excellence – Pearson and Barden

The Three Note Fun Pack – Bradley Bonner

The Six Note Fun Pack – Bradley Bonner

The Big B-A-G Book for Recorder – Craig Cassils

Recorder Time – Gerald and Sonya Burakoff

Duet Time – Gerald and Sonya Burakoff

The LMI Recorder Method – Joe Riposo

Recorder Fun

Recorder Karate

XI. Students will read, write, speak, listen, and use language effectively within the music classroom as aligned to the new Common Core Learning Standards.

Suggested Activities:

- A. Quote accurately from song lyrics when explaining what the lyrics say and when drawing inferences from the lyrics.
- B. Determine a theme of a poem or lyric from details in the text, including how the speaker (singer) in a poem (song) reflects upon a topic. Summarize the text.
- C. Determine the meaning of words and phrases as they are used in song lyrics, including figurative language such as metaphors and similes. Recognize and explain the meaning of common idioms, adages, and proverbs.
- D. Explain how a series of verses or stanzas fits together to provide the overall structure of a particular song or poem. Analyze and discuss how the musical form of a song or composition relates to the lyrical format or programmatic nature of a piece of music.
- E. Describe how a speaker's (lyricist's) point of view influences how events are described. Recognize and describe how the background and culture of a composer or lyricist affects his or her perspective.
- F. Analyze how musical/aural elements contribute to the meaning, tone, or beauty of the lyrical text.
- G. Compare and contrast musical compositions or songs on their approaches to similar themes, topics, or events.
- H. Engage effectively in a range of collaborative discussions on fifth grade music topics, building on others' ideas and expressing their own clearly.
- I. Use knowledge of language and its conventions when writing, speaking, reading, or listening within the music classroom.

Resources Referenced

Abbreviation

<i>120 Singing Games and Dances for Elementary Schools</i> by Lois Choksy and David Brummitt Copyright 1987 by Prentice-Hall, Inc.	SG
<i>Folk Songs, Singing Games, and Play Parties</i> Volumes I-III By Jill Trinka	JT
<i>Holt Music</i> By Barbara Andress, Eunice Boardman Meske, Mary P. Pautz, and Fred Willman Copyright 1988 by Holt, Rinehart, and Winston, Publishers	H
<i>The Kodaly Method</i> By Lois Choksy Copyright 1988, Prentice Hall	K
<i>Sail Away</i> 155 American Folk Songs to sing, read and play Selected and Edited by Eleanor G. Locke Copyright 1988 by Boosey & Hawkes, Inc.	SA
<i>Silver-Burdett Making Music</i> Copyright 2005, Pearson Education, Inc.	SB
Traditional Folk Song	T
<i>A Workshop of Songs, Games and Dances</i> Booklet from a workshop presented by Janie Thurber and Shirley Wilson Hicksville Public Schools, Hicksville, NY, November, 1994	W